

Exploring Service Innovation of Culture Parks in Taiwan : A Perspective of Cultural Value

Wen-Hong Chiu¹, Li-Sheng Chu², Chuan-Chung Wang³, Ya-Yi Tseng⁴, Cheng-Lung Chang⁵

¹ Department of Business Administration, Asia University, Taiwan, China (andychiu@asia.edu.tw)

² Department of Business Administration, Asia University, Taiwan, China (chulisan@asia.edu.tw)

³ Graduate student at the College of Management, Asia University, Taiwan, China (ma03470347@hotmail.com)

⁴ Graduate student at the College of Management, Asia University, Taiwan, China (evievi0347@hotmail.com)

⁵ Graduate student at the College of Management, Asia University, Taiwan, China (leonexe@msn.com)

Abstract

Financial tsunami impacted the world with economic downturns. However, cultural industry and its related sectors all went opposite direction, prospering under the severe economic circumstances. This study will explore the innovative activities of Taiwanese culture parks in terms of their cultural values. Current researches merely focus on the architectural design and space reutilization, not so much to the innovative service activities in culture parks. Therefore, the purpose of this study is to probe into innovative service activities of the cultural parks. The primary research method is collecting secondary data for analysis and further discussion. The findings include, first of all, that the cultural values of innovative service activities in Taiwanese culture parks consist mainly in spiritual values, social values and historical values. Secondly, creative Taiwanese culture parks convey cultural values into social value. Thirdly, innovative activities of Taiwanese culture parks do not contain any actual characteristics of the cultural value.

Keywords: cultural value, culture park, service innovation

1. Introduction

Paying close attention to the development of cultural industry has become an important agenda of urban and regional development in the global community since 1990. It includes the impact on post-industrial urban regeneration (Wynne, 1992; O'Connor, 1998), the importance of cultural industry for the local residents, and the importance to attract creative general public through cultivating environment of local cultures. (Florida, 2002; 2003). Creative culture industry was vigorously promoted in Taiwan after the year 2000. Executive Yuan particularly emphasized the "development of creative culture industry" in its "Challenge 2008 - National Development Plan," which was aiming to stimulate the field of creativity and to combine human and economic development in order to build up a creative culture industry conforming with international standards. Taiwanese culture industry consists of 13 business categories, with accumulative turnover increased from NTD\$ 435.3 billion in 2002 to NTD\$ 586.2 billion in 2006. This 1.34 times upsurge corresponds to an average annual growth rate of 7.73%, which is higher than the average annual growth rate of 3.7% in GDP over the same period. The employment

also reached a 1.3 times increase from 162,400 in 2002 to 207,800 in 2006, equals to 2.06% of the country's total employed population. The Executive Yuan plans to boost the accrued turnover in creative culture industry up 1.5 times from NTD\$ 420 billion to NTD\$ 640 billion, as well as 1.5 times more employment opportunities from 157,000 to 236,000. Therefore, creative culture industry has become one of the most highly valued fields regarding development policy in Taiwan. (DGBAS, 2004) On the other hand, cultural parks represent the cultural atmosphere chronologically inherited within a regional space. This area of space is developed in the context of cultural environment. It connects established settlements in the context of history and space to form the concept and direction of developing a cultural park, which serves the purpose of familiarizing residents with local history and the development of local culture. Even the recognition of close relationship between culture and environment can be reinforced by such an understanding of local history and spatial development. Through reconstruction of local culture will attract more attention and care of the residents to examine and participate in building up their own living environment. Actually, the idea of "value" is overcrowding the cultural field. In economics "value" is

related to utility, efficiency, price, individual or market assessment. However, in the cultural context, "value" exists only in some attributes of the the cultural phenomenon. (Towse, 1997) Current researches concerning culture parks in Taiwan are conducted mostly on reutilization of vacant space (Liu Weigong, 2004; Huang Haihong, 2003; Council for Cultural Affairs, 2003), operational management (Liu WeiGong, 2003), marketing activities (Lin Tzuching, 2007), formation and transformation park zone (Chen Mingyi 2007; Huang Yunshu, 2006), industry selection and assessment (Tzeng Tsaishan, 2007; Zhang Xiuhui, 2004), local culture industry (Wei Xiufen, 2006) and few on the innovative service of culture park. Therefore, this study is to analyze the progress of innovation activities in culture parks and to explore the transition and reposition of culture parks from a cultural point of view.

2. Literature review

The purpose of this research is to explore innovative services of culture parks from the perspective of cultural value. This chapter will first examine relevant documents in terms of cultural value, innovative service and cultural parks to establish the theoretical foundation of research analysis.

2.1 Cultural Value

2.1.1 Culture

The concept of culture is derived from anthropology and is consistent with the overall pattern of human behavior, including thoughts, languages, actions and artifacts. It's passed on by the human ability to learn and convey knowledge from generation to generation. There were some scholars who argued that pot-au-feu theory is wrong to define culture without particularly stressing any individual element and without screening before putting all elements into one pot. (Clifford Geertz, 1973) We should give culture a more unquestionable definition. After all, the coverage of culture is extensive and complex, not easy to define clearly. Terms describing culture can be divided into 7 categories, namely: belief, value, identification, image, attitude, atmosphere, core value, norm and ideology. Culture is the behavior of general public at certain time in a particular group within the society. It is an important assumption that has been cultivated in common values, beliefs and a unique pattern of behavior (Ott, 1989; Pettigrew, 1983; Vijay, 1983). (James Clifford , 1992) There are no specific practices and customs geographically associated with any culture. The significance of a culture is vested in unceasing migration and roused from inter-cultural connection and correlation. Its convection, interpretation, consciousness and recollection are mobile over time and space. (James Clifford, 1992)

Having said the above, we can define culture as combination of conduct, actions and lifestyle acquired by a specific group of people within specific space or area, including language, cognition, beliefs, attitudes, values and other various events. Culture affects behavior and activities of mankind, so different cultures will shape different perception of values and different regional atmosphere. Thus, we can conclude that culture influences mankind and is also shaped up by mankind.

2.1.2 Value

The expression "VALUE" has been widely discussed since the nineteenth century, but its definition is still inconclusive so far. "VALUE" is generally conceived as the behavior and motivations of all economic actions (Towse, 1997), in other words, everything that interests the general public has certain values. (Perry, 1973) It has selective tendency toward the experience in daily life. This tendency will affect people's decision on the priority among all possible actions and likely be affected by the soon-to-be trend of common actions. (Kluckhohn, 1961; Rokeach, 1973) Internalizing the definition of "VALUE" as a belief is the individual or sociological preference to certain behavioral pattern or ultimate state of existence. The notion of value is divided into terminal value and instrumental value.

(Rokeach , 1973) Terminal value illustrates the objective of living. It focuses on the meaning of life and the faith in goal for living, which support "what kind of people to become" point of view. Instrumental value characterizes a fashion of acts, which emphasizes the belief on livelihood and behavioral method towards the ideas of "what kind of quality and condition is better?" and "how to achieve goals in life". Value also features the estimation of an ideal relation or status between individuals and surroundings. It is the target of acts and the foundation for trend of actions. (Kou Longhwa, 1969). Having said the above, value can be defined as elements that intrigue the general public. It exists not only in the personality, but also in human behavior. Value affects both the senses of any social system and the judgment of all individuals. It represents the subjective consciousness of mankind in everyday life.

2.1.3 Cultural Value

From the above discussions we know that the concept of "value" exists everywhere in the cultural field because economically speaking, "value" is directly related to utility, efficiency, price and individual or market assessment. However, in the cultural context, "value" exists in some attributes of the cultural phenomenon. (Towse, 1997) When most people deliberate upon multiple definitions of culture, they are actually thinking over cultural values. Consideration of cultural values is not limited to the value itself, but also includes:

estimation, attribution, correction and confirmation. (Klamer, 1996) Value is conceived distinctively in the culture field than in the economic field. Cultural value emphasizes on the qualities of a culture, such as: common, superior, objective and absolute. (Connor, 1992) Cultural values are various and variable. We can not comprehend it in a single field. (Klamer, 1996) Furthermore, the assessment is processed through discussions. All events that concern us cannot be evaluated with a single quantitative or a qualitative criterion. (Connor, 1992) Professor David Throsby (2001) categorized the characteristics of cultural value in the following statements:

The characteristics of cultural values:

a) aesthetic value

The aesthetic value is portrayed in elegance, harmony, appearance and other aesthetic features of fine arts. For example, the painting *Mona Lisa* and the sculpture *Venus de Milo* in Louvre Museum, the *Jadeite Cabbage with Insects* and *Along the River During the Ch'ing-ming Festival* in National Palace Museum ... etc. are all artistic masterpieces with very high aesthetic values.

b) spiritual value

The meanings conveyed through spiritual value include understanding, enlightenment and insight, which refer to beliefs, tribes and communities with unique cultural significance. For instance, the Boat Festival of Tribe Yami, Lei Cha (pulverized tee) of Hakka and Zhongyuan Festival of Fukkien Taiwanese are all cultural activities that are rich in ancient heritage and are spiritual symbols for each ethnic group.

c) social value

Social value implies a feeling of connection with others. It helps us understand the nature of a society and its identity. For example, there was general acceptance of abstract art paintings since the twentieth century. It is because the difference in time and space has caused various perceptions of fine arts. Nowadays, combination of technology and art becomes the mainstream among creative works. This is one kind of social value.

d) historical value

Historical value examines whether the relevance with history can be reflected in the living conditions at that time or in any kind of inter-generation context. For example, many vacant spaces are being re-activated because these cultural buildings all exhibit the lives of a certain epoch in history. Through the preservation or repair, we can restore the historical value of these buildings.

e) symbolic value

Symbolic value highlights the meaning of cultural work itself, as well as the message it conveys. For example, the remarkable story of Romeo and Juliet is highly praised in the world of romance or the music of Beethoven and Mozart always reminisces a good time. The value of these works is symbolic. It does not vanish in time.

f) authenticity value

Authenticity value of cultural works reveals genuine, original and unique qualities. The work itself has a verifiable value. For example, the original artwork is always far more valuable than a counterpart because of its exclusive and usually irreplaceable nature.

Having said the above, cultural values can be defined as such when people ponder multiple definitions of culture, they are in fact thinking over cultural values, which are various and variable. They represent the unique cultural significance within a community and a common social identity.

2.2 Service innovation

2.2.1 Service

"SERVICE" is a concept with a very wide range, involving many aspects. Service is a type of social behavior, and yet the range of this behavior can be extended to the service toward the whole world, such as "Microsoft" whose service range is around the globe. The range can also be as small as for individual, such as helping disabled people to cross the streets, helping pets to take bath. The objective of services can be individual or in group and the main function of service is to create a valuable behavior. Therefore, service is a type of interaction between people creating and acquiring value.

(Wang Peilin ; He Shaohua , 2008 ; Busch and Houston , 1985). Service is not a transaction of physical goods, but refers to the virtual goods. Before the service is purchased, it cannot be seen, cannot be tasted, cannot be felt, cannot be heard or smelled. Purchasers should do something for service providers to increase confidence of customers, and then customers will evaluate the service quality from the qualities of technology and functions. (Lovelock , 1983; Bateson , 1977; Shostack , 1977; Rathmell , 1974) Therefore, we can define service as interaction between people who create and receive values, which provide satisfaction according to customers' needs. Service is not a real product. It is a shapeless feeling, which cannot be seen, tasted, felt, heard, and smelled. Purchasers should do something for service providers to increase customers' confidence.

2.2.2 Innovation

Innovation was earliest mentioned in the document by Austrian American economist Schumpeter in 1934. He thought that innovation came after invention. However, United States National Science Foundation (1976) defined innovation as such "Innovation is to bring new or improved product, process, or service into the market." Levitt (2001) thinks that most innovative products are not really "new" but only imitation goods. His definition of product innovation included sole innovation, as well as imitation. Betz (1987) thinks innovation is when business unit devotes itself to making new product, service or production. About innovation style, Henderson & Clark (1990) think that according to the core concept and components and their inter-connections, those can be sorted as Modular Innovation, Incremental Innovation, Radical Innovation, and Architectural Innovation. Janszen (2000) thinks that innovation styles include the introduction of new technology, new products and services or application procedures, development of new markets, introduction of new organization structure. After all, innovation is to develop newly invented things into activities that are both acceptable to the society and full of commercial values. It is also to deliver new concept through new products, new production procedures and new service into the market in order to create new values in the economy.

2.2.3 Service Innovation

American Marketing Association (AMA) defines service as "Service refers to selling or activities, benefits, or satisfaction provided by process of selling normal products" Kotler (2000) also mentions in "Marketing Management" that the most constructive answer is continuous innovation, so the leader cannot be satisfied just by current condition, but needs to be creative about the product all the time, to lower the cost or increase service to consumers, to lead the whole industry. Gallouj (2002) has the idea to newly define service as "In some places, consumers receive service different from the original perception, also as organization provides consumers service different from previous consuming experience can be judged as service innovation."

2.3 Culture Park

The so-called "Culture Park" is developed under the context of cultural environment. The settlements connect in the sense of history and spaces, to form the concept and the development direction of culture park. The purpose should be to provide residents with

knowledge about local history, to understand the development of local culture, even through the understanding of local history and space development to know about the deep relationship between environment and culture. The rebuilding process of local culture should raise citizens' concerns and respects toward their environment and to speculate and join the construction of their own environment. Landry (2000) explains in "The Creative Milieu" that the collection of creative talents is the basic factor of an economy. It is mentioned in "The Creative Milieu" that no matter the flock of buildings or certain district in the whole city should have an area with both software and hardware facilities, which enable the concepts and inventions to be created continuously. Regardless of any group, such as artists, managers, entrepreneurs, knowledgeable students and activists, everyone can yield concept of interaction with each other in this physical place and create new things or products to cause the economic growth. Professor Walter Santagata (2002) categorizes special cultural district into 4 types, such as industry type, institute type, museum type and metropolitan type. He thinks that metropolitan type of special cultural district attracts masses by culture and art services and can build new image for the city.

3. Research Methods

3.1 Research Objectives and Information Collection

The method of this research is mainly through arrangement and collection of second-hand information to analyze cases by cross-referencing and to understand new rules and modes of distinctive culture parks. This research utilizes second-hand information as basic data source and evidence for individual case analysis because: 1) Second-hand information has a large quantity of samples and has the advantage of time consistency. 2) Second-hand data is highly objective. 3) Second-hand data can be duplicated. (Chen Xiaoping, Xu Shuying, Fan Jingli, Zheng Boxun, 2008) Due to the above reasons, this research adopts a method to collect second-hand data of each case, and then performs analysis after data is sorted to confer innovative activities of culture parks from the cultural value point of view.

This research follows four analytical standards of effectiveness and trustworthiness described by Yin (1994) to process data exploration and interpretation. In the "achieving effectiveness" part, this research adopts multiple sources of evidence during data collection stage to build correct operative assessment toward research observation. In the "trustworthiness" part, this research explains in detail the process of data collection and records complete procedures during data collection process.

3.2 Data Analysis

In Taiwan, there are nearly 100 culture parks. Some are with big scale and some with small scale. The activities of culture parks are even more various. Therefore, this research will go through six aspects of cultural value proposed by Throsby (2001) to analyze innovative activities of culture parks in Taiwan. This research will focus on "aesthetic value" and "spiritual value" and

"social value" and "historical value", "symbolic value" and the " authenticity value" for the culture of the park by a representative of the innovative activities as a basis for analysis and expect from these analysis, to identify cultural park hidden in the hidden cultural values, as a park next to the potential cultural values through this to improve their business model. Table 1 below contains all innovative activities of culture parks for analysis purpose.

Table 1 Research Objectives of Innovative Services in Culture Parks

Culture Value	Creative Activity	Park Name	Source of Innovation	Park Mission
aesthetic value	pottery exposition	Shuili Snake Kiln	Customer Suggestion	Traditional skill inheritance and exhibition
	Creative bell fruit and log art exhibition	Fangliao F3 Art Center	Service	Through art events to let Fangliao Village active again
spiritual value	Cultural stories inheritance	Port San Domingo Culture Park	Service	Through historic cultural heritage
	Temple and Worship Garden		Customer Suggestion	
	FO'NA Ceremony	Tsou Tribe Culture Park	Service	Demonstrate Culture of Tsou Tribe
	Hakka Culture Experiment		Customer Suggestion	
social value	Sperm Whale Expo	Hualien Creative Culture Park	Customer Suggestion	Through combination of Cultural Art an Tourism
	War and Peace with Coffee		Customer Suggestion	
	Design Contest of Furniture for Drinking	Chiayi Creative Culture Park	Customer Suggestion	Old Brewery Renovation Utilizing Cultural Inheritance
	Multimedia pottery exhibition		Customer Suggestion	
	Cow Parade Taipei	HuaShan Creative Culture Park	Customer Suggestion	Center of Creative Art in Taiwan
historical value	Sperm Whale Museum	Taijiang Ecological & Cultural Zone	Service	Ecology
	New Art in An-Ping	An-Ping Harbor National Historical Park	Service	Developed through local eateries and their surroundings
	See the world from pyramid	Port San Domingo Culture Park	Service	Through historic cultural heritage
	Forestry documentary exhibition hall	Lin Tianshan Forestry & Culture Park	Service	Preserve early Taiwan logging culture
symbolic value	Japanese Dormitory	Railway Culture Park	Service	Railroad Cultural Inheritance
	Early logging tools	Lin Tianshan Forestry & Culture Park	Service	Preserve early Taiwan logging culture

4. Research Finding

1. The cultural values of innovative activities in Taiwanese culture parks are mainly spiritual value, social value, and historical value. The innovative activities held in culture parks, through conversion of spiritual value, social value and historical value can provide the original innovative activities extra values.

From this research analysis we can conclude that the innovative activities in Taiwanese culture parks primarily aim to convey cultural inheritance (spiritual value); to combine fine arts to present the society another kind of perception (social value); to familiarize general public with cultural arts and the thoughts of ancient people through historical buildings or objects (historical value). Currently, the cultural values of

innovative activities in Taiwanese culture parks treat spiritual value, social value and historical value as main cultural values.

2. Recently, Taiwanese government strongly promotes innovative culture park, which emphasizes social value as the main cultural value. The innovative activities in Taiwanese culture parks serve to let people in the society have different sensation and visual stimulation, so that they will have new understanding toward fine arts.

3. Analyzing innovative activities in Taiwanese culture parks after the 6 aspects of cultural value, we can find that the authenticity value does not exist in the cultural values because each innovative activity is unique with no need to distinguish from any counterpart. Therefore, innovative activities in Taiwanese culture parks do not contain the authenticity value of cultural values.

References

- Bateson, J.E.G. (1977), *Managing Services Marketing: Text and Readings*, 3rd ed., The Dryden Press, Orlando, FL.
- Betz, Frederick (1987). *Managing technology: competing through new venture, innovation, and corporate research*, New York: Prentice Hall.
- Busch, P.S. & M.J. Houston (1985). *Marketing: Strategic Foundations*. R.D. Irwin, Homewood, Illinois.
- Chen Xiaoping ; Xu Shuying ; Zheng Boxun ; Fan Jingli (2008), *Empirical methods for research in organization and management*, pp.382-410, Haw Tai Publishing.
- Connor, S. (1992). *Theory and cultural value*. Oxford: Blackwell.
- David Throsby (2001), *Economics and Culture*. Cambridge, UK: Cambridge University Press.
- Florida, R. (2002) *The Rise of the Creative Class*, New York: Basic Books.
- Florida, R. (2003) *Cities and creative class*, *City and Community*, 2 (3): 3-19.
- Gallouj, F. (2002). *Innovation in the service economy: The new wealth of nations*. Cheltenham: Edward Elgar.
- Huang Yunshu (2006), *A Study of the formation and transition of Huashan Culture Park since 1945*, National Taiwan University of Science and Technology Repository
- James Clifford (1992) *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*. Cambridge: Harvard University Press, pp.189-214.
- Klamer, A. (1996). *The value of culture: On the relationship between economics and arts*. Amsterdam University Press.
- Kotler P. (1998), *Marketing Management-Analysis, Planning, Implementation and Control*, 6th ed, Prentice-Hall, Inc.
- Landry, C. (2000) *The Creative City: A Toolkit for Urban Innovators*, London: Comedia.
- Levitt, T. (1981), *Marketing intangible products and product intangibles*, *Harvard Business Review*, May-June, pp.94-102.
- Lovelock, C.H. (1983), "Classifying Services to Gain Strategic Marketing Insights," *Journal of Marketing*, 47 (3): 9-20.
- O'Connor, J. (1998) *Popular culture, cultural intermediaries and urban regeneration*. In: Hall, T. and Hubbard, P. (eds.) *The Entrepreneurial City: Geographies of Politics, Regime and Representation*, London: John Wiley and Sons, 225-239.
- Ott, J. S. (1989). *The organizational culture perspective*. Pacific Grove, CA: Brooks/Cole.
- Perry, R. B. (1973). *Value as an object of interest*. In W. H. Werkmeister (Eds.), *Historical Spectrum of Value Theories*, pp. 113. Lincoln, Nebraska: Johnsen Pub. Co.
- Pettigrew, A. M. (1983), "On Studying Organization Culture", *Administrative Science Quarterly*, Vol.24, No.4, pp. 570-581.
- Rathmell, J.M. (1974), *Marketing in the Services Sector*, Cambridge, MA, Winthrop.
- Rokeach, M. (1973), *The Nature of Human Values*, New York: Free Press.
- Santagata, W. (2002). *Cultural Districts, Property-Rights and Sustainable Economic-Growth*. *International Journal of Urban and Regional Research*, 26(1): 9-23.
- Shostack, G.L. (1977), "Breaking Free from Product Marketing," *Journal of Marketing*, Apr., pp.73-80.
- Towse (1997) *Baumol's cost disease: the arts and other victims*. Cheltenham, UK: E. Elgar.
- Towse, R. (1997). *Cultural economics: The arts, the heritage and the media industries*. Vol.2. Cheltenham: Edward Elgar.
- Vijay, S. (1983). *Implications of Corporate Culture : A manager's Guide to Action*, *Organization Dynamics*, San Francisco : Jossey-Bass.
- Wang Peilin ; He Shaohua (2008), *Applying "Service Science" to Service Innovation in Library and Information Institutions*, *Journal of Educational Media & Library Sciences*, Vol. 45 , no. 3 (Spring 2008) : 357-370
- Wynne, D. (ed.) (1992) *The Culture Industry: the Arts in Urban Regeneration*, London, UK: Avebury.
- Yin, R. (1994). *Case study research: design and methods*. Newbury Park, CA: Sage Publications.